

# I'M ONE OF AN ODD FAMILY #3

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I'm One Of An Odd Family is a zine by Monty Rubera. Contact: meandmyfamily@ymail.com

## EDITORIAL NOTE

If you bought, traded for, or stole the previous two issues of this zine then you'll notice how different this new one is...it's a larger size, most of the layout was done on a computer, it's not as messy etc... but those two back issues are still available, e-mail me to get those ones...they are similar to *Mountain Fold* but with better bands & artists, no ads, worse writing, but the same handy little size. Hurry up and buy them from me!

Expect all future issues (if there is any) to be like this one.

Thanks a lot to all who helped with this issue: Flak, HG, Weary Indie Hannah, Eric Stephenson, Mike, Loke Rahbek, Damian Clarkson, Twiggy Thunderstorm...umm that's about it! -MR

### COVER ARTIST PROFILE: LEE ANN HOLLAND

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Current Residence: Northwest, Indiana, United States.

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About Me: I am sixteen years old, and I have been drawing since the tender age of eight.

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**ALBUM REVIEWS...**so all of these albums are free downloads from the internets...& most of them were released this year...

**WH = Weary Indie Hannah**

**MR = Monty Rubera**

**DC = Damian Clarkson**

### Godswounds – "FBI Live Performance"

I'm presented with a live performance from an FBI Radio recording from the band Godswounds. I'll stick to the music itself and not the interviewed dialogue for the purpose of this MUSIC!!! review.

Having never heard this band before I'm quite intrigued. My expectations are some sort of metal band with the name Godswounds.

However, I'm impressed with something much more colourful. Instrumentation, (at least in this set) seems to consist of drums, bass, guitar, flute & some kind of synth.

They have a punchy, up-beat sound with some great tones present especially the synth sound they manage to tweak in the first couple of songs. The flute adds a beautiful, organic & smooth flow to the overall sound, and then in complete contrast to natural & organic: the synth presents that electronic loopyness in contrast which provides a great balance. They seem to sit as the melody makers with no vocals present.

This is all backed up by the rolling backbone of bass and drums providing a solid rhythmic foundation throughout each song. There's a strong groove present throughout it all and I'm reminded of the late sixties/early seventies but with a more experimental art rock layering. Overall, very colorful, driving, melodic and certainly danceable. I can close my eyes and feel myself cruising down the freeway with Godswounds keeping speed... -DC

### Soap Dispenser – "Ding Prong"

All 20 tracks on this album sound the same, maybe a little different each time. Every track is like 30 seconds of weird noises that sound like creepy little aliens communicating with each other, or imagine an alien purring like a kitty cat, only with an unfriendly alien voice— this album isn't *music*, you're not supposed to *dance* to it, it's made so you can become familiar with the common speech patterns of whichever race of aliens this is...the Ding Prongs? maybe...well regardless of the species of alien, this is such a cool album. Seriously, this is a cool idea, a cool concept...and people should listen to it and not just get confused, but listen to it and realise what a great idea for an album it is! Learn from it. -MR

### Scissor Shock – "Psychic Existentialism"

How do you introduce an act that changes so much on every single album? I didn't understand Scissor Shock for a long time, as they really require the new... (continued on second last page)



# TORTOISESHELL MALE



This interview is with Horace Gentle Montgomery (left, in the above picture) and Staring Flak MC (right, in the above picture). Other members of the group that were not present at the time of the interview are Marcel Cantankerous, Reginald Heartfelt, Grief Bitmap Designer and E.B. Jamieson. And previous members of the organization have included: Fitzroy James Valentine, Weary Indie Hannah, Equally Valid and The General.....

When did Tortoiseshell Male begin? And where? And how? And is Tortoiseshell Male just a band, or something more?

Horace Gentle Montgomery: Tortoiseshell Male has been around in various incarnations since the late 1940s. We currently consider ourselves a band, and have done for about two years. Prior to that we explored other media such as sitting in front of the TV getting drunk and doing fucking nothing. Before that we were freelance pet detectives, and I believe Flak was a horse thief.

Staring Flak MC: I used to work in a shopping centre basement doing pest control. It was very similar to the video game *Doom*.

HG: How Flak and I met is debatable. We argue over it constantly. All we agree upon was that it was in 2008, but that seems like a long time ago now.

FLAK: Tortoiseshell Male is basically HG

Montgomery, me, and whoever else is knocking around at the time. I rap under the name Staring Flak MC and HG does... um...

HG: I organise everything. I am the boss of the band, everyone else is hired and acts according to my vision alone. Rappers are stupid, you can't leave them in charge of music or they'll turn themselves right up and you'll lose all intensity.

FLAK: I agree.

You guys did a cover of The Fall's *No X-mas for John Quays* for a christmas compilation called *Christmasasaurus Volume 4*, I believe. Are they a big influence on Tortoiseshell Male? I haven't heard the original, so could you guys explain what's so cool about this song? Can you guys try and get me to want to go and listen to The Fall???

FLAK: Mark E. Smith is my favourite rapper. He taught me how to pronounce "dadaism".

HG: Mark E. Smith is a shambling drunk who sounds like he's perpetually reading something from a notebook that he doesn't appear to have remembered writing but seemed profound at the time.

FLAK: We like The Fall because they leave even more mistakes in their music than us.

HG: The song is on their first album *Live at the Witch Trials*, which if there were any justice in the world would be hailed as the defining album of



punk instead of "Never Mind The Bollocks", which has about one good song on it.

**FLAK:** This one has about ten.

Also, I'm guessing you guys are fascinated by the tortoiseshell breed of cat. Or did maybe some significant moment in your lives involve a male tortoiseshell cat? Or am I going too far with this?

**HG:** I only work with male tortoiseshell cats, as they are infertile and often impotent. This sexual frustration and enforced celibacy makes them less distractable and more passionate about their work.

**FLAK:** Plus, it's funny.

**HG:** I believe Japanese sailors used to take male tortoiseshell cats on sea voyages to bring the ship good luck. They clearly haven't met me.

Also, I know that you guys listen to lots of Bubblegum Octopus and other bands in the midgrind scene, and Syringe Stickup Mama. You wanna tell me why this is? And what other bands do you guys listen to?

**HG:** Everything. We rip off everyone. Especially music we don't actually like.

**FLAK:** The only reason we're not more derivative is lack of talent.

**HG:** Also, We need to dumb ourselves down. for our own good.

**FLAK:** My main vocal influences are Fred Schneider and William Shatner.

**HG:** The so-called midgrind scene has some really original acts that don't deserve to be pigeonholed with some of the names that have been given to them... especially "nintendocore", when some of these artists don't even use videogame soundchips exclusively or at all. Of what we've heard so far, Bubblegum Octopus, Scissor Shock, Xrin Arms and Eaglebauer Goes To Quiznos are our favourites.

**FLAK:** We're just terrified of what genre we're supposed to actually call them...

As for rap, there's not much new that we're interested in right now. ClickJaw's stuff with Syringe Stickup Mama and The Professional Savage was the rawest, most extreme music I've heard in rap yet, and was a good discovery in a time where a lot of the people at the



forefront of experimentation in the past are now doing ironic pop hip-hop records, with varying degrees of success.

**HG:** us included.

**FLAK:** We've collaborated with some pretty wack people. There was Joe Black...

**HG:** A cabaret Tom Waits tribute act. in a bad way.

**FLAK:** Also this guy Odynophagia, who raps like the Cleofis Randolph the Patriarch character from the Deltron 3030 album desperately trying to stay on beat... Endosantos, who were a kind of live improv band unsuccessfully attempting dull drum 'n' bass....

**HG:** That was heartbreaking for you, wasn't it? To see the guy who got you into Mr. Bungle as a kid reduced to playing session musician for a band that couldn't even stay in time...

**FLAK:** ....and a bunch of producers who did tracks with us and then never spoke to us again.

**HG:** What we're trying to do now is get the very worst people we can find locally who are just starting out...

**FLAK:** ...because they've normally got like one fluke good idea in a track, but they fuck it up...

**HG:** And then we nick that, and make millions.

**FLAK:** Well, we nick it.

**HG:** I want to get J Spirit next.

What is in the future for Tortoiseshell Male? Like, where are you guys going with this? What are you guys trying to do?

**FLAK:** It all depends what the next bandwagon is.

**HG:** We're basically the latest in a long line of thieving, no talent fuckwits continuing the fine traditions of Colonel Tom Parker, Malcolm McLaren and Simon Cowell.

**FLAK:** I like Malcolm McLaren.

**HG:** Our next EP is going to be called "Music for the Funeral of Malcolm McLaren", in fact.

**FLAK:** A lot of people are going to assume we're taking the piss out of him dying, but it's actually a tribute.

**HG:** No it isn't. He's a wastrel.

**FLAK:** To me it is. He invented hip-hop, chiptune and punk.

**HG:** Asides from such one-off novelties, the main aim of the project is to tell the story of my life. Flak started trying to do this alone with





his other overtly commercial and watered down projects, but I got him back into the fold and we started all over again, thank fuck.

**FLAK:** I ended up talking about myself more anyway.

**HG:** Which is in danger of happening again with this band.

**FLAK:** We are currently working on three records at once. These will be the first three episodes of the story proper, which began with the regrettably scrappy "pilot episode" album we recorded live in 2008, and you can get for free download on our myspace, which is this new thing - what do they call it?

**HG:** A social networking site.

**FLAK:** Yeah, it's gonna be big i think. You can actually put music on these things and people in different countries can comment on it and tell you its derivative shit. It's great.

**HG:** Flak spends a lot of his time now doing just that.

**FLAK:** Myspace dot com slash tortoiseshellmale. Whatever that means.

**HG:** We're also developing an online version of the Oracle that I have patented as the only reliable form of chaos theory based divination. You'll be able to use it to help solve artistic conundrums and give life coaching to the lost and impressionable.

**FLAK:** It can't be any less accurate or dangerous than therapy.

Are you thinking of releasing future albums on formats other than netreleases? CD, vinyl, tape, USB, etc etc??

**HG:** Right now we believe net releases are best for us. Our organisation spends far too much money on maintaining neccessary peace of mind for creativity via chemical rebalancing at the moment to consider paying to get CDs pressed. Flak's past endeavours in such matters have been tear-inducingly unsuccessful... 1 out of every 5 CDs failed randomly and thus rather than check each and every one we elected to hide them all in a drawer to gather dust.

So yeah if miracle of miracles some label came

along and wanted to do our stuff on vinyl or whatever we'd be all up for it. Though we'd still give them away free, which puts people off - they want their damn profit. I'm with ClickJaw on this one: annihilate the mediums of privilege. Buying music is almost dead. People moaning about people downloading music makes me want to give everything I do away free forever. Not everyone is rich enough to hear all the music they need to hear. Especially musicians. Why is it we should deprive ourselves of possible influence and life changing music just because we can't afford to pay the overblown price for it? Music's like painting now - it needs to reproduce itself to survive. Charging people to look at it seems ridiculous. Great quote here actually from the ridiculously named Cory Doctorow:

*"Obscurity, not piracy, is the biggest problem writers face. In the 21<sup>st</sup> century, if you are not making art with the intention of it being copied, you are not making contemporary art. From here on, hard drives get smaller and cheaper, networks get easier to use and more and more people know how to use them so copying will just get easier.*

*It is hypocritical to say 'don't copy' when everybody I know is a copyist. I'm certainly on the wrong side of copyright law at least once a day for things like pasting articles into emails. I've been an avid copyist all my life, if it wasn't for mix tapes, my entire adolescence would have been celibate! I can't do my job unless I have the source material around so I scan records and photocopy library books I can't take out. It's how we all learn to do stuff. That's how we are, we are descendants of molecules formed a million years ago because they figured out how to replicate themselves. We have a name for things that don't copy themselves: dead."*

End of interview





# HENTAI CUM DUNGEON

I originally interviewed just Eric, but he then sent my questions to Mike. Then Eric e-mailed me his own answers, whereas Mike recorded his answers & put it on YouTube for me to transcribe. I'm not sure, but I think there might be another person talking in the Mike recordings. So this is edited, slightly changed excerpts of both Mike's & Eric's interviews. You can hear the full Mike recording & read the full Eric interview at this website I've set up: [hentaicumdungeon.tumblr.com](http://hentaicumdungeon.tumblr.com)

Eric: Hentai Cum Dungeon is a loud screamy racket! It's like a sexual tantrum that leaves you feeling dirty and used. We've described it as a conversion party at a bath house. Others have said Agoraphobic Nosebleed on ecstasy.

Mike: Our initial purpose with Hentai Cum Dungeon and the vanity label created to release it, Pedophobic Records, was to sound the alarm about child sex abuse and create a bold, yet convoluted, and baffling statement or warning or battle cry against child sex abuse. About half of the lyrics are edited or parodied versions of articles and, even more interestingly, anecdotes from the book *Sexualised Children* (full title of that book is "*Sexualized Children: Assessment and Treatment of Sexualized Children and Children Who Molest*"—ed.). The other half of the lyrics are about all types of horrible situations. It's all fiction, but it's all representative of actual frightening events that are far more common than anyone would like to admit. That was kind of the purpose of the record: to shine light on the subject matter, which goes absolutely un-talked about in popular culture. Like I said we wanted to do it as convoluted as possible, so most of the content is sarcastic and most of the content is the opposite of our purpose. So a lot of the content seems to promote the very thing that it was supposed to be speaking out against. I've been told this and demonized because of this misconception.

E: I'm pretty sure these are the lyrics to 'Daddy's Boy Cunt': I'm fifteen, I just had my first pee/Piss out dick, flow into toilet quick/Grip balls – cough, doctor please

be soft/Crammed in ass, rim lipstick - so much sass/Queer bitch prick, enjoy your taste of dick/Squeeze out around, my anus - dad please pound/Squiggle squirts, so tender it hurts/Lick & caress/Daddy – you're sex obsessed/Squirm & coo, Papa cum – I'm not through/Feels so good, ass dad clitoris hood/Kiss please – don't fuck, blow in back of truck/I'm on the hunt for daddy's boy cunt.

M: We started out as five members, Eric, me, Carlo, Nick, Katie. Those are kind of the five core members and we all have projects outside of the Dungeon and we all played shows together and we were all good friends, but what we all wanted was a project that was larger in scope than what we had been doing.

E: I use the name Immaculate Palace.... Mike is now using the name Performance Advertising.... Carlo is using the name Belle Isle Brontosaurus now.... Nick plays with our friend Phil in Mike Bison, but they are on hiatus right now.... Katie had a project with our friend Danielle called La Kitten Bile.... Josh is finishing up the final work with Little Mack and working on his other project, Magics Marker.... Steev used to go under Roxanne Jean Polise, but I think he records as Warmth nowadays.... I don't think Rocky is musically active outside of the vocals he lent to some HCD compilation appearances.

**Can you tell me about some live shows the Dungeon have done...**

E: There have been three Hentai Cum Dungeon shows in the past five years. None of which had the line-up from the album. One cleared a bar (we were literally playing for ourselves - even the staff went outside!), one got us kicked out (the sound guy was fucking with mic level so I pissed myself on stage), and another was in a basement opening for Anal Cunt. Those guys were dicks, but they had my back when a fight broke out.

M: On the night where everyone got kicked out: we





had a half hour time slot, and we gave the first 15 minutes away to some friends of ours, so they would open for us in our little time slot, and then our set was just a harsh noise set with hardly any content (*"Content" meaning music —ed.*). I think Eric had nipple clamps on his testicles and little baby boy shorts on and he pissed himself on stage and we were immediately shut down and the poor bartender woman was shouting "you mop that piss up". With so many parallels to punk rock it can't be like "yeah okay I'll just mop this piss up now" so it had to be like "fuck you!"....but I had known that something like that was gonna happen so I dressed like a total square, I had a nice christmas sweater on and had my hair *not* like an insane person, and everyone got kicked out except for me and I ended up staying for the rest of the night hahah!

E: There was a tour planned a few years ago that fell through for reasons I can't remember.

M: But every Dungeon show was out of control like that. There was a time when we played with Roxanne Jean Polise and everyone went outside; even the bartender and the sound guy went outside to smoke cigarettes and escape the horrible noisy situation, but that was one of my favourite shows because Eric played the Magnitar, which was a guitar which has been modified so there is like 2 pounds of magnets added to each pick up and you can play it like a feedback/theremin type of thing. Steve had his noise freak-out machines going, and I think I sang that night.

M: But shows have been really difficult, we don't fit in with any 'scene' or 'genre', and it's tough to play shows because we're all either really busy or really lazy or both. We tended to be too noisy for breakcore or too electronic for rockers, too convoluted for the simple minded, too overt for the repressed hahah. Punk rockers didn't tend to care because we were more like performance art, than performance. If we were to play live, we weren't necessarily presenting the material from any of the recordings. I don't know if that was deliberate or what

but, the live performance was always far removed from the content of the records. Or even the 'tones' of the records... the records were very much meticulously edited, very deliberate, and the shows were pretty much just noise and improvisation. And lyrical improvisation when there's lyrics.

M: Venues didn't like us because we fuckin' messed up the joint. We brought the wrong crowd: kids were gonna get drunk in the alley beforehand. Kids who had no interest in buying drinks, or paying cover. It'd be like this: we'd show up with 20 kids and it's like "who's in the band and whose here to see the band?"...and it's like "we're all in the band!"

M: But as far as out of town stuff, I think we've all done our fair share of out of town stuff solo. But there was only the one Dungeon show in Chicago. Josh & Emma (also from Phallus Uber Alles) played that show which I was supposed to be at but, we had a weird bus situation going on so I didn't have the money to buy the bus ticket, so Josh and Emma went and I think Nigel (also in Saskrotch) helped out that day, or at least I think he loaned them his PowerBook or something.

**What were some of the labels that put out your stuff?**

E: The Dungeon was mostly based on Mike's label, Pedophobic Records.

M: Okay so at the beginning with Pedophobic Records: when we got it to go viral, not necessarily online but in real life, were because of a couple of stunts that we had played on the Detroit noise scene. They didn't like us for that at all. So we alienated ourselves from the only group of people who would've probably enjoyed – at least tolerated what we were doing, even if they didn't understand any of the greater purposes.

E: And Brokecore was based in New Jersey.

M: Hmmm...I always liked the term digigrind (to describe our music); I always liked it for its internet





only connotations, and its immediate reference to Brokecore Records, 'cause I think Brokecore pretty much ran that shit...But we were certainly coming from a breakcore/gabber thing when we made the record. But also the guitar samples were pretty deep hardcore punk; intros & outros and stuff. So at that point I think we just wanted anything that would make you jump around, that's what we wanted to sample and that's what we wanted the response for this. I think that's the best response we could've gotten. There's the serious message on the one hand, but on the other it's supposed to be like "*fuckin' get rowdy!!*"...I think it's possible to be making a serious political statement where the desired response is not a vapid one.

#### **What were all of Hentai Cum Dungeons releases?**

E: 2005's 'Food Product' which was a 5 inch CD. The Pedophobic Records release came with enough tin foil to make a freebase pipe and a greasy sheet that individual uncooked meat patties from Burger King came on. I don't think I've seen a copy of the Brokecore version.

M: Officially there was only one, Food Product, but there were so many different versions of that. There was the initial run on five inch CD's that came with the tinfoil, in a sandwich bag, and had the Xerox artwork and had weird little prizes inside – that was the original run which helped us go viral, the first time round. I think the first run was like 100 copies, and every copy got into the right hands, every copy got reviewed, every copy got listened to by influential people who loved it; it went as well as possible, it got into exactly the right hands. It went viral from there, it was reviewed on tonnes of websites, it went international so quick, but it was also hosted as an mp3 by Brokecore which was great. There was a time when it was hosted by Chuunk— but there were unlimited artists editions of the original Food Product record. There were 3 inch CD versions, there were five inch CD versions, there were cassette versions, there were modified mp3 versions, there were ones that had super intricate packaging and weird artwork and paintings that came with it. There were versions that came with used condoms, there were versions that came encrusted with pubic hair, there was a bunch of arty versions that were released, so many so that I own hardly any; I have one of the original ones and that's it.

E: There was a Dungeon split with Hive Mind called 'Super Snakes'. That was an mp3 and cassette release. Mike might have one.

E: We had a run of about 100 copies of Food Product which were sold, given away or droplifted..... I recently saw one turn up in the VOID distro ([fromthegut.org/void](http://fromthegut.org/void)). I don't even own one!



**E:** A few Dungeon tracks that were produced by Josh with vocals by Rocky wound up on a compilation called "Just Because Your Music Wears Thin Doesn't Mean You're in Good Shape" on Steev's label, X Died En Route Y. That was a double CD release that came in fancy DVD cases.

**E:** Some remixes appeared on Brokecore's "Treasures & Pleasures" (Treasures & Pleasures was a CD that came in a jean pocket, which was pretty cool. It's also floating around on Soulseek in mp3 format) and "Brokecore Mountain" (I think Brokecore Mountain was mp3 only, but I could be wrong) compilations as well.

**E:** There was a remix album in the works, that may still get released if I can find all of the remixes and there's still interest.

**I've never seen the cover artwork for the Major Magic EP. What did it look like?**

**M:** The cover of the Major Magic EP? I don't know; the Major Magic EP was something that we shared on SoulSeek for like a minute but I don't think it was supposed to ever be released. I think there was a cassingle version of it, like a 10 minute cassette tape version of it, but I don't remember what that was... On eBay we had bought like a thousand copies of these A-Teens cassettes (*the A-Teens were a pop music group from Sweden formed in 1998 as an ABBA tribute: their debut album became a success around the world - ed.*). I think the Major Magic EP was just dubbed over some A-Teens cassettes and we turned the little cardboard sleeves inside out so it was probably like white with a miscellaneous Xerox remnant pasted to it with the title hand scrawled on it: I can't imagine there was more than 5 hard copies of the Major Magic EP, total. It was definitely never released on CD, probably five cassettes I'd say, those were probably only sold on the Midwest tour that I did, so if you live in Ohio, Indiana, Chicago, St. Louis; that's probably the locations of them, I think one got bought by somebody in Miami. I think that was just a blow off single that never really existed, or was never really supposed to exist.

**E:** I don't think it did. That was just an mp3 release as far as I know. I'm not on those recordings.

**What's happening nowadays?**

**M:** I think as far as "where are they now?" and "what does the future hold?"... I think Eric lives in Ann Arbor, Michigan now, and he's movin' & shakin' out there, I think he's become a pretty successful painter. Carlo and I are going to school; Carlo's been DJing some kind of ghettech or dubstep combo stuff that's really incredible. I've been trying to DJ more and more after a pretty substantial hiatus from that. I've been out of touch with everybody. It's just kind of, we're all, "we're growing up" and I think everyone's moving

towards academic things, whether that's literally academic, like working in academia and going to school and shit, or being more deliberate and more conscious of what they're doing. It's less scattershot, less "*okay throw the drum machine now and I'm gonna scream!!!*"...it's more composed. The music that we're coming out with is more restrained and deliberate, and I definitely think that's the way it should be going. A lot of the stuff I've been doing as Performance Advertising is very electro house and very dubstep and very clean and restrained and there's not an Amen break or Gabber kick in sight. But it still gets people excited, still yields a lot of positive response, and I think the goal now is to engage more & more people, whereas the breakcore scene that we were a part of was very much...the audience was very much "*we'll rebel to anything. you can play anything you want*"....or "*wow this is an amen loop and a 909 kick!! okay go!! dance!*" and they'd get down as hard to that as they would to anyone else who's playing that night. Whereas now I think we're— Amen breaks and 200 beats per minute is off-putting to a majority of your possible audience and I think what we're trying to do now is engage more & more people and get a wider response. I think that's as much as that.....(*Lighter clicking, inhaling, exhaling, long pause. changes subject*).....as far as "selling out" or whatever, I think it's a good thing; if we can change our tone and, to be something more approachable and more enjoyable to the average person... I think that's going in the right direction... I think the more people who can see it; I think that's a good thing, and I think that's our goal right now, to become more legitimately enjoyable hahahh. But also I think we're gonna.....Pedophobic's been on hiatus a long time, it's gone through many incarnations since it went out of business, namely just because I was fucking broke. But now money's coming back in and we're gonna start Pedophobic back up and we're gonna..... y'know it became Unlimited Specialties for awhile. I think Unlimited Specialties is gonna come back. I think Performance Advertising is gonna succeed everywhere Hobart Europe (*another one of Mike's old aliases - ed.*) failed.... but..... I think on paper it looks good. (*Smoking....long pause....*) and I think. I don't know.... Out of touch with everybody, almost, eh hhhh ewwwwww... cheap cigarettes!!

**End of interview. Thanks heaps and hheeaappss to Eric and Mike for answering all these questions!**



# "VAGINAL PHONOGRAM"

21 year old Danish noise artist Loke Rahbek has recently collaborated with another artist, Tanja Schlander, to make field recordings of her vagina. Yep, that's right: a microphone up her vagina. And only 1 single record was pressed up of this recording, and made available to borrow from the Blågård Public Library in freakin' Denmark!..... LR normally makes typical harsh noise with his groups Shooting Gallery, Caucasian Colony, Limepit, Womanhead, Semi Detached Spankers, and probably a few more. He also runs the label Posh Isolation, which deals in very limited edition cassette, vinyl, and CDR releases of harsh noise and power electronics. I normally wouldn't be too interested in that, but this new project of LR's is way different to any of his past.....

**Why did you do this recording? What made you wanna make recordings of Tanja Schlander's vagina?**

LR: Well actually it wasn't my idea. It was Tanja's, we had met at shows before so we knew who each other were, but I was still pretty surprised when she came up to me in the street and asked if I wanted to record her like that. Of course I said yes, there is nothing else you really can do in a situation like that.

The project has been interesting for me because it is quite different from what I usually do. And while the project may sound vulgar to some people, the sound and performance has been much more subtle and minimal than from what I usually do. The aim is to constantly be aware of the sound source and respect that, let that be the focus, so the effects and filters used are very minimal. The record was recorded last year and the first performance was just a couple of weeks ago, something quite relevant for the recording has changed alot between the two sessions. Now Tanja is seven months pregnant, it changes the sound and atmosphere of the whole project quite alot, makes it more interesting. The child causes the sound but when that sound is blasted through a huge PA the child reacts on its own sound coming back at it and that causes change it the movements which then again changes the sound. So it can almost be looked at as communication.

**Can you explain how you made the special microphone for the recording?**

LR: The microphone is not something I made, it's a normal condenser microphone with a condom on it.

**Why was the decision made to only make 1 copy of the record, and make it only available at the Blågård Public Library?**

LR: The idea with the library came from one friend of ours, who also did the cutting of the lathe 12", he had contact with the library and suggested that we make it available there. The library was the way I originally discovered alot of music and if I had stumbled upon a 12" with recordings of a woman's vagina at the age of 14 when I was getting into "weirder" stuff, I think it would have made an impression.

Putting the record into a public library instead of selling from Posh Isolation, naturally changes who gets to hear it. Now there is actually a chance that people accidently get their hands on it, when looking for Classical music or Country records. So really the idea was not to exclude listeners but to offer it to a field of people that probably wouldn't get to hear if it was just distributed like the usual Posh Isolation releases. The aim is however to do recordings for a new record before Tanja gives birth, and make this available for potential listeners outside of Copenhagen. I have been quite surprised by how many people have written and asked for recordings. **End of interview**





(continued from page 2) ...listener puts in some serious research. Their past records have varied from insanely sped-up bursts of pure one million BPM insanity all the way to a Beefheart-tinged deconstruction of music that you could attempt to categorise, and fail miserably – this is not punk, noise, jazz, or musique concrète, and it's definitely not 'midgrind' either – the name given to the so-called scene that this act emerged from, but have always had very little to do with stylistically. What this is, at least to me, is the sound of music destroying itself. There are real songs here, but they are heavily filtered through all out ugliness and constantly disorientated by apparently random bursts of chance dissonance. For fans of early Mothers of Invention and Secret Chiefs 3, this on occasion sounds like those equally bizarre projects, but easily ten thousand times more intense than anything they've ever done... this makes its logical predecessors look like easy listening. All I can really categorise this as is... pure dada. –WH

#### Audioviruses – "Sex Noise"

The title is misleading. Only one of the songs actually has the sounds of sex, but they are (of course) mixed in with the stupid harsh noise that dominates this album. It is really awful, and Audioviruses are just try-hards. If I was to ask them what they were about they'd probably say something like "we're interested in raw animal power and violence", then they might go on to tell me how they have an academic interest in porn, and how they study De Sade, and how only they are allowed to make noise, cause only they truly understand it...oh, you know what I mean. The album title is bad, but the track names are even worse: "Autoerotic Asphyxiation," "Pixelated Pixilation," "Discharge" etc. Pretentious, or what? And, they have a "Sex Noise 2.0" album coming out later this year...you can count on me to review that one too...unless they read this and decide to not do it. Fingers crossed! –MR

#### Polyfox & the Union of the Most Ghosts – "Paintbat Flies into Carrot Fields"

Polyfox & the Union of Most Ghosts are from Sydney. The album starts off with a

short dialogue of a human being stung by a wasp. This sets the tone, style and content. There is a certain humour present, even without anymore lyrics I just feel happy & relaxed listening to this album. It is a brilliant selection of minimalist guitar-based music with many interesting tones and textures throughout the whole piece. It has quite a 'home style' charm and this is what makes it. It doesn't sound rough but not polished either. Some great flowing chord progressions with beautiful tones and just a great blend of level throughout. Consisting mainly of guitars, bass and minimal drums/percussion, nothing is overpowering and nothing is overstated – a very relaxing set of songs. I hear Germany in the late 70's; some Neu & Kraftwerk. Nothing pretentious at all, just unique peaceful songs consistently. I want MORE!! –DC

#### Ghoul detail – "Consumerist Audiology"

*Smell The Stench* is the label that released this—they have actually released over 400 net-albums...wow! Most of it's shit, well some of it's gotta be, with over 400 releases you can't expect them all to be good! This one, Ghoul Detail's "Consumerist Audiology", is one of the better ones... "sounds recorded while out shopping for food"—so the dude (Ghoul Detail) must've walked around with his phone in his pocket, secretly recording people. So it is: voices of people chatting and talking and shopping trolleys being pushed and children crying and the beeping of the cash registers, but also with lotsa unnatural sounds/noises being played over the recordings of the unsuspecting people—there's this unrelenting, pulsing, awful noise being played throughout, which sound like he (GD) stole it from a movie soundtrack where there's this evil/sinister scene...I do like it when artists record in public, or record *the* public. It's a cool idea, but I think GD ruined it by putting those menacing bouts of

power electronics (or whatever it is) over the field recordings, trying to make it sound sinister. –MR

#### V/A – "Cybernetic Netherworld"

Has killer cover art, a killer title, but it's so boring! A compilation of digigrind, midigrind, nintendocore, whatevacore etc. But officially it's sub titled "experimental metal, dubstep & industrial music," so several of the songs do sound a lot like Dysphemic, and Bubblegum Octopus even has a song on here...The person who put this collection together also designs and makes her own clothes (Insidious Clothing), which I will describe to you as cybergoth, so if you know cybergoth fashion you'll be able to imagine them; she also makes these crazy looking stuffed toys that're real cool...But listen: my main problem with this is that it could've been way cooler than it is, it could've been, for example: a recording of the sounds of people having sex, with of course the futuristic music as an added effect...or this could've been an audio-book telling the story of a sexy cyberpunk's sexy adventures through cyberspace, with the music accompanying it. Y'see how better my ideas are! It could've and should've been like the classic Cyborgasm albums... "Cyborgasm is a collection of erotic fantasies recorded using technology developed for Virtual Reality applications."... Early '90s, audio porn meets the (then new) cyber sub-culture! The person that did the Cybernetic Netherblahh album should've (and could've) learnt from the Cyborgasm albums, instead of doing a comp of all these midigrind bands. –MR





